

# KERAMIK & SEDE

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HE studios are closing for the summer, and many are the ambitious aspirations of those who are fortunate enough to be able to procure not only change of air and scene, but opportunity for study as well. "Rest is but a change of occupation." It is folly for decorators and teachers to remain in their studios year in and year out; they, above all others, need inspiration from new environment and new people, that their artistic sense may be stimulated.

Hard work never kills, it is only worry and dull routine that saps our energy; one need not stop working, but should graze in pastures new. One should endeavor to come into contact with those who are studying, and who have definite aims in directions other than one's own. This should be stimulating and an incentive to more earnest work in one's own line.

There is no denying the fact that porcelain decorators *must* study. Those who are doing so are rapidly outdistancing the average decorators, who have not even an appreciation of their shortcomings, but plod along in the same old blind way. Our exhibitions unfortunately prove this fact.

Why are not all clubs studying seriously? Why are individuals wasting time on work without the faintest trace of a decorative principle? Work that would be thrown out by any properly selected jury.

There is much room for missionary work among those who have eyes to see and see not, as well as among those who are willing to see, but cannot, without some one to open their eyes for them. Those are to be congratulated who are able to take their vacation in attending the technical summer schools, where the fundamental principles of decoration are taught.

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## "COMPARATIVE EXHIBITION" OF THE NATIONAL LEAGUE OF MINERAL PAINTERS

THAT the exhibition held at Wynne's was small seemed a disappointment to the many visitors who came to enjoy it, yet in a way it was interesting to see what had, as well as what had not been done.

As it was a "Comparative" Exhibition, the restrictions limited the exhibitors to a single shape of either a vase or a straight rim plate. Instead of having the exhibition in one city, the Educational Committee decided to send the whole to different cities, having judgment passed upon it in each place, an excellent plan, giving each club an opportunity to see the work. We hope next year to see a more representative exhibit. The exhibition opened at Wynne's in New York; here was a great chance for a display of good work; here the opportunity for students of advanced ideas, to show to their sister clubs work that would stand the severe test of a conscientious jury, but only a handful responded. There seems no lack of interest on the part of those from whom we expected

so much; that they are not fully represented is owing to the fact that bread-winners cannot always be ready for exhibitions. Some pieces sent were rejected, not on account of poor work but owing to lack of requirements for this special exhibition, which called for three classes of work; a proper decoration for a vase (certain form and size), a straight edge plate and a portrait head.

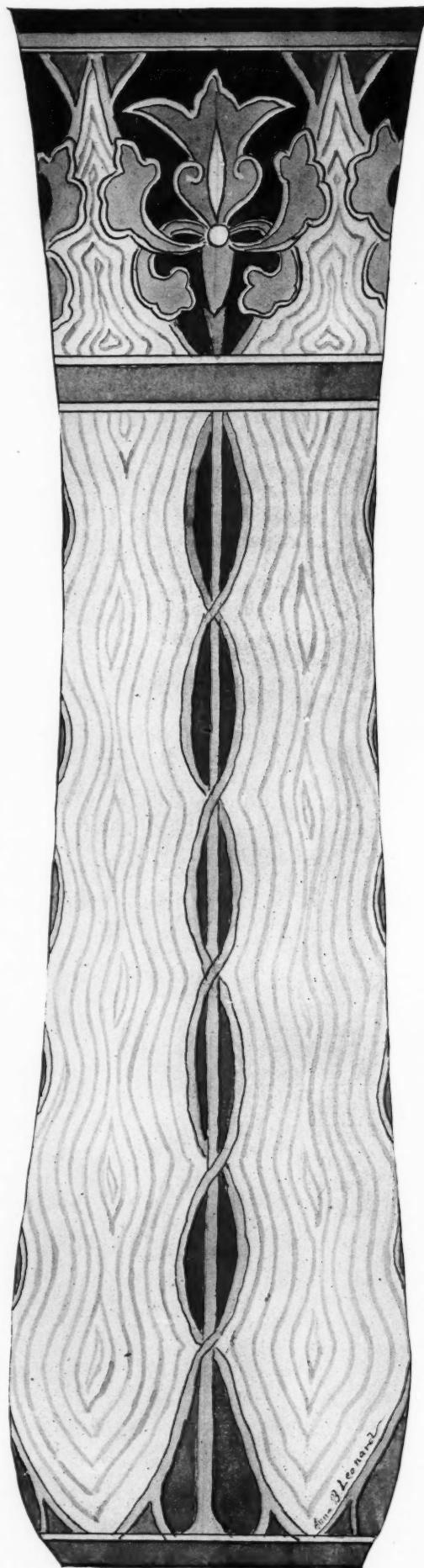
The vases and plates being of one size and kind, gave an air of distinction to the exhibition, showing a definite purpose. Mr. Fry exhibited two vases (not in competition), one a floral design of chrysanthemums repeated three times around the vase, melting into a background of soft blues and greens, yet the outlines keeping the character and fine drawing of the flowers, leaves and stems. They were well arranged and should be studied in reference to their spacing and the dark and light effects. Those who delight in naturalistic decorations should carefully note how correctly Mr. Fry uses them, conforming to rules of decoration. His other vase was decorated with wild carrot blossoms, beautiful in tones of grey. Miss Overly's vase with *fleur-de-lis* was nice in color, the purples and greens being soft, and on the grey tones. Mrs. Pratt of Jersey City decorated her vase in conventional dull red leaves, with ivory background, showing a grey blue in spaces; there were wavy lines of gold which covered some of the background and softened the design. Miss Elsie Browning of Pittsburg (Duquesne Club) sent a vase with red trumpet-like flowers, pale green leaves, gold background at the top. This was a good design but poor in color treatment. Miss M. E. Griffin, California Club, decorated a vase with ruby colored flowers melting into a brown ruby background, lacking character in design, but fine in color and very well fired. Miss Harriet B. Hurd of the Bridgeport Club had a striking vase very good in color and design; peacock feather forms with blue green lustre background, a little gold let in to form panels, and the whole outlined in black. This should be examined carefully as the exhibition goes from place to place. Miss C. L. Joy of Boston sent a vase with dragon decoration drawn in black, tones of grey in background. Mrs. Culp of San Francisco decorated her vase in nasturtiums, fading into yellow reds; very fine color but poorly fired. One of Miss M. M. Mason's vases (not in competition) was in panel effect, with pale pink geraniums and dull grey green leaves well drawn with a black outline against a grey background; a rich dark blue made a background on the upper part of the vase. Another vase by the same artist had a dark blue background with a repeating design of red tulips and bluish green leaves. These should be studied as well as her plates. Miss E. Mason of New York, sent a panel vase (not in competition) decorated in repeating design of pink carnations outlined with black against a gold background, with rich dark blue in panels between the gold panels. Miss Fairbanks of Boston contributed a vase decorated in conventional design of azalias, which were in dull pinks, very good in design and color. Mrs. Mary Alley Neal of New York decorated a vase in pop-

pies, the color scheme being bronze on a luscious ruby lustre background, very dull yet iridescent, the whole very broadly painted. Miss Rich of Jersey City sent a plate with conventional design in grasses on the rim, carried out in green enamels. Miss Peacock of Brooklyn sent a number of plates, beautifully designed in blue and white. These are delightfully satisfactory in every way. Mrs. Le Tourneux, of San Francisco, exhibited a plate decorated in conventional design of yellow poppies outlined in black against a gold background. Mrs. Lydia Smith of New York sent plate with gold rim, the design in lustre being put over the gold, giving an effect of bronzes. The design was outlined in black. It would have been better to have gone over the lustre again, making more contrast between the gold background and design. Mrs. Lois Anderson, of New York exhibited plate in conventional design of blue and white, the background being dark blue, with the design left white. Miss M. M. Mason sent two interesting plates, (not in competition) one in blue and white, the design carried out in dark enamel, without an outline. (Mr. Moulton's bowl design in May number would be charming in this treatment). This plate should be studied, the repeating design, spacing and proportion of bands. Her other plate is interesting, a repeating design of conventional fruit trees, in dull brown greens, with the fruit in reddish yellow. The colors blend well and the design is good. This plate will not appeal to the majority, but it will improve on acquaintance, which is a test that few pieces will stand. Miss Overly, of New York, showed a dainty plate, good both in design and treatment. A conventional design of small grapes was on the edge outlined in black, the grapes and leaves being on the blue grey tone, with a blue grey lustre background. Miss Elsie Pierce, of New York, decorated her plate in conventional design of white and grey. Mrs. Worth Osgood, of Brooklyn, showed an interesting plate decorated with conventional forms of peacock feather. We would like the plate better if her design did not run to the centre. Mrs. Perley of San Francisco sent a green edge plate with light and dark gold design outlined in black. Miss Alice Haynes, from California Club, showed a plate in conventional design of maroon and gold, the work was cleanly done. Mrs. Mayhew of Boston sent a plate; green border, white morning glories and green leaves, buds and stems, forming good design. The proportions of this design should be studied and especial notice taken of the nice way she has spaced and proportioned the bands at the edge and inside of the plate. All these details are so important, as the width or placing of a band may mar or make a good design. We expected to give photographs of this exhibit, but the President of the League thought it best not to publish illustrations until the exhibit makes it circuit from city to city.

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VASE DECORATION

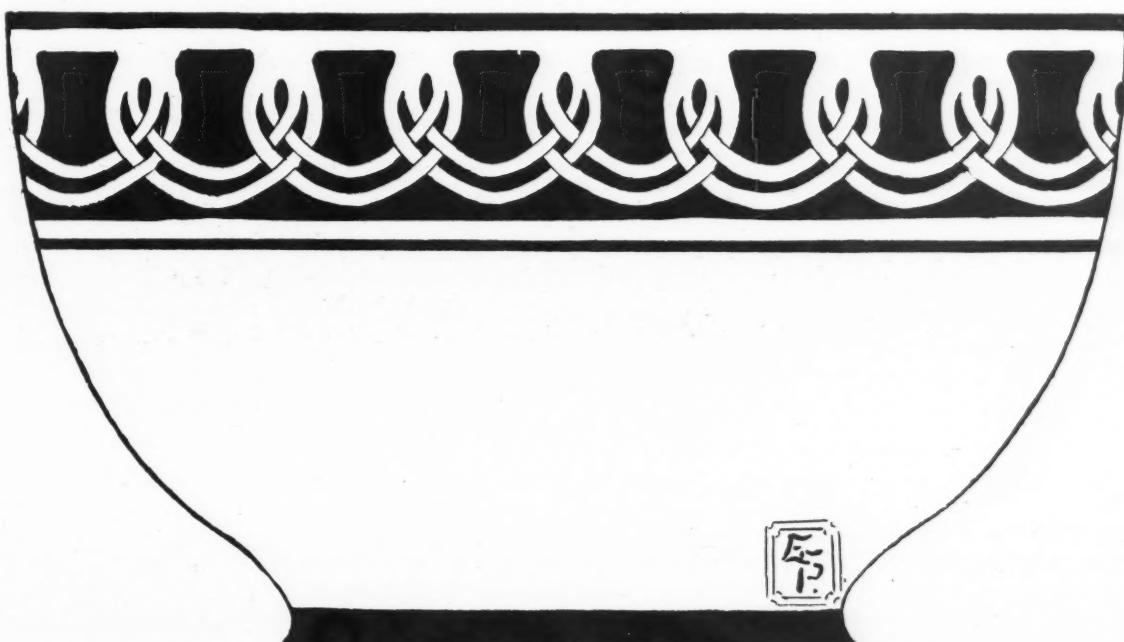
*Anna B. Leonard*

THE design is first drawn in with black paint and fired. A color scheme in green is good. The design being in gold between the black lines; the very dark spots being Empire Green; the lower part dark green lustre (three firings) with the wavy lines in gold. The light part above the band is light green lustre (two firings) with many lines of gold. Dark band at top and bottom Empire Green; lighter grey bands gold, and the narrow white band at the top light green lustre; narrow white bands each side of middle band, would be better than Empire Green. For a color scheme in yellow, use Yellow Brown Lustre, (three firings), Ivory Lustre, Yellow Lustre and Gold.





CUP, SAUCER AND BOWL—EMILY F PEACOCK—MODERN DESIGN, MENTION  
(Treatment in Blue Enamel)





CHRYSANthemums—TEANA McLENNAN-HINMAN

THE colors used in the painting of a study in the opaque colors are Payne's Grey, Prussian Blue, Vandyke Brown, Brown Pink, Raw and Burnt Sienna, Hooker's Green, Emerald Green, Indian Yellow, Chrome Yellow, Safflome, Vermilion, and White.

Four brushes, one No. 10 square, one No. 10 pointed

shader, one No. 8 square, and one No. 8 pointed shader, and tinted paper which comes in three shades, grey, green and brown.

The original of the Chrysanthemum study is painted on tinted paper, size 22x30. This style of painting is done as nearly like the old style of transparent water color as possible

with the additional use of white, and stronger lights and shadows. The first wash is perfectly clear color with no white, all the first color is very clear and very brilliant; no white is used until the color is painted all over the study. Pink where there is pink, yellow where the color is yellow, green where it is green, and so on. The background is left for the last.

The two large chrysanthemums in the centre are white, the surrounding ones are white, yellow and pink, the one below is in a yellowish red of the very ragged variety.

The white ones are of a yellowish tone; for the shadows use Payne's Grey and Indian Yellow, for the half tones Lemon Yellow and Payne's Grey, and for the high lights a thin wash of lemon, then the white, in very few instances is it possible to use pure white, it is better to mix it with yellow or some green is often a good color to mix with white if a cold color is desired; in the half tones Lemon Yellow, White and a little Payne's Grey, in the shadows a very thin wash of White and the same colors are used in the half tones. For the yellow flowers the same colors are used with the Brown Pink, in the shadows Indian Yellow, Lemon Yellow, and White, and in order to secure a very brilliant yellow a wash of Chrome Yellow is often useful. The pink is done in the same manner, the shadows are of Vandyke Brown and Carmine, the half tones of the same with a little Safflome, this color is to be used with discretion, as it is next to impossible to wash it out when it is on the paper. The bright lights of the same with a little Vermillion, and the same colors, omitting the brown and adding white, for the high lights.

The greens are made by using Prussian Blue, Indian Yellow and Payne's Grey in the shadows; as to the half tones the same color is used and Emerald and Hooker's Green and White for the high lights. The background is left until the last, and is always of thin color, never any white. Prussian Blue, thin, is the first color, the color to be put on with a small brush and the tone to be varied as the color of the flowers requires.

I have found that a small brush in the backgrounds is a great help as the color must be changed often, and with a small brush one can more easily go from green to red than with a large brush. Then a picture is always hung, so in most cases it is better to paint it on an easel than in one's lap or lying flat on a table, when one has to move one's head every time one looks at the study. Then the water in one's brush, if working on an easel instead of running down on the paper, runs back on the brush and does not cause a blot. Of course all the minor details do not signify much when one has mastered the handling of the color, but when one is working for a result of which one is not certain, how much it simplifies matters to know the easiest way trying for the result.



#### TREATMENT FOR COFFEE SET (Supplement)

*E. Mason*

THE scheme of this set is very simple, gold and two colors of lustre being all the materials used. It must be remembered that a great part of its attractiveness will lie in the carefulness of the execution. Take pains to have the drawing accurate, the color outline firm and the lustres carefully and neatly laid.

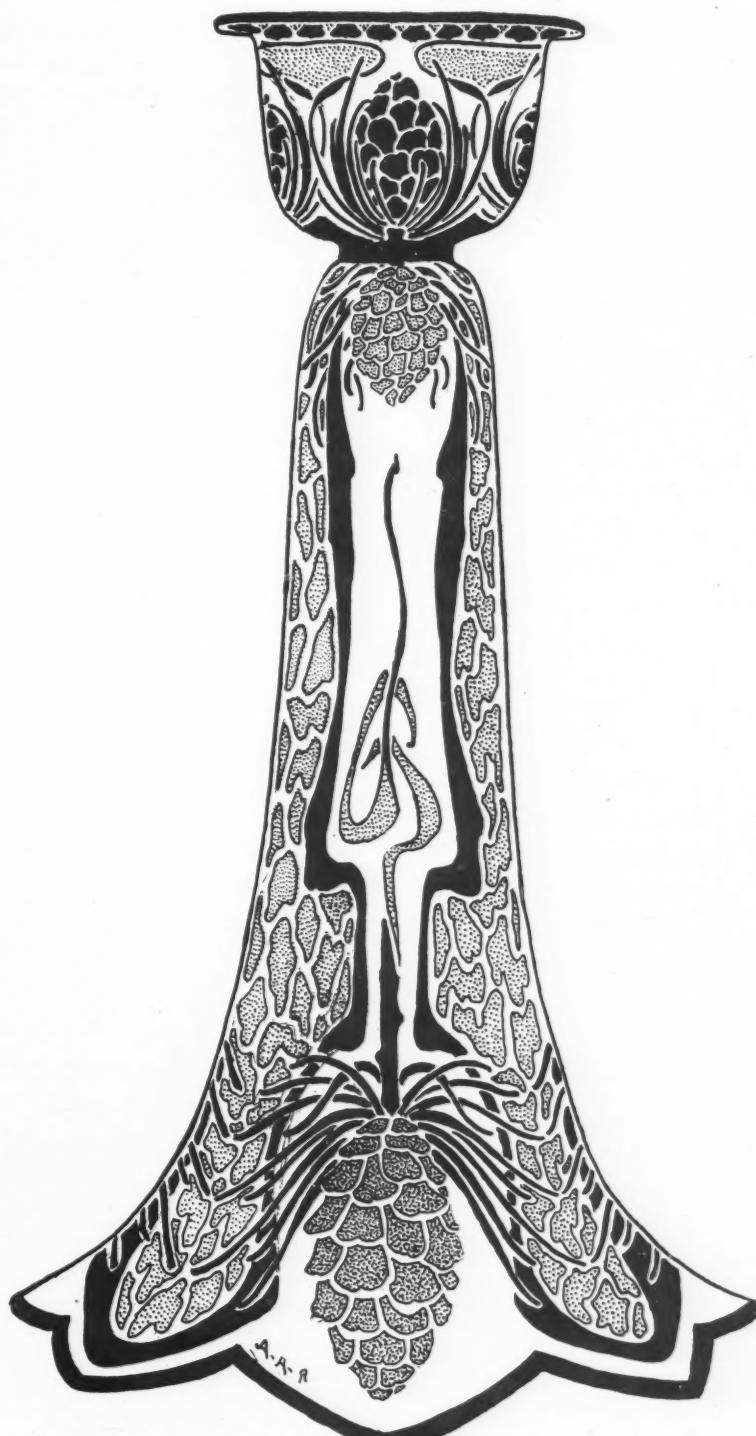
For the first firing, the whole of the design is to be drawn in black color outline. After this is thoroughly dry apply a coat of Matt Gold in all the portions indicated.

For the second fire go over the gold again, and apply the

lustres, using Black Lustre for the background and Orange for the leaves, stems and flowers.

For the third firing the Black and Orange Lustre is all applied again, as it is only by repeated applications that the required depth and evenness is gained. In this firing also the Black outline is put over the gold on the handle, border and base.

If, perchance, the lustres should not be dark enough after two firings of them, still another wash may be applied and fired again without injury to the piece.

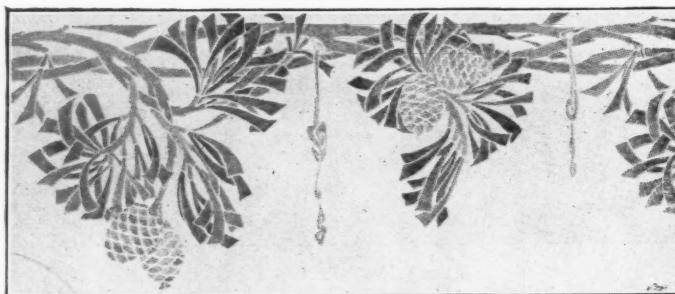


CANDLESTICK—ADELAIDE A. ROBINEAU

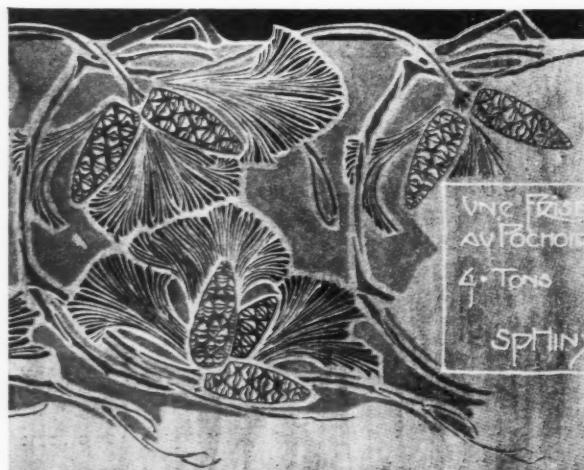
## KERAMIC STUDIO

From *Art et Decoration*.

Design by A. Cossard.

From *Art et Decoration*.

Design by Mlle Rouzaud.

From *Art et Decoration*.

Design by M. Benedictus.

From *Art et Decoration*.

Design by Mlle Fiefvez.

## PINE CONE MOTIF

A French publication, *Art et Decoration*, a short time since published competitive designs for stencil wall decorations with Pine Cone motif. Many of these designs suggest decorative ideas for adaptation to china and for that reason we reproduce the best, with a design for a candlestick (page 49) made from them, to show how the various motifs can be combined and adapted. These stencils are to be carried out in two to four tones either in monochrome or polychrome.

There are two kinds of designs, one in which the ornament is complete in itself and needs only repetition to produce a border. The other style of design is simply a cutting of the space and needs a line at top and bottom to complete the effect.

The first style of design is rather preferable, as one can usually make really good designs in that way; it needs more knowledge of cutting or filling a space to make an agreeable design in the other style.

The design of M. Cossard is to be recommended for simplicity; that of M. Coquelle is rather less happy in the conventionalization of the cone and is rather anaemic in color.

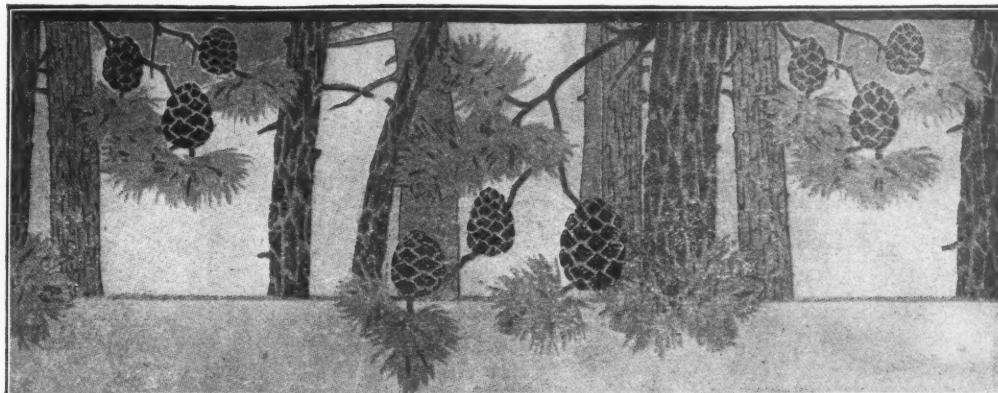
It is unfortunate that the motif of M. Benedictus has not been shown in a repeat, as it would gain much in that way.

The conventionalization of the Pine needles by Mlle Rouzaud is rather a far call, nevertheless the design is very attractive. The same criticism applies to the design by Mlle Fiefvez which is very interesting but has an unfinished feeling.

The border of Mlle Brunnenschweiler has a delightfully "open air" effect and would be particularly appropriate as a decoration for a summer cottage in the pines. M. Burnot has made a quaint suggestion of moonlit pines which might be developed pleasingly in many ways, using either the cone and needles or the entire tree. M. Mirabert's idea for pine cone decoration would work out well in an all over pattern in gold or monochrome. The design of M. Walter is rather more ordinary than the others.

Those who have the opportunity of making a study of various kinds of pines will find in them an inspiration; not only the cone and needle, but the tree itself, are extremely decorative and easily adapted to various forms. They can, moreover, be expressed in various mediums.

For color schemes we suggest a ground of light green lustre, the needles in dark green, the cones in brown with outlines in gold.



From Art et Decoration.

Cones in yellow gold, needles in green gold on a ground of yellow brown lustre, black outlines.

Design in green and yellow gold on green bronze ground.

Two to four tones of grey blue or grey green or brown with gold.

Design in black lustre on orange, green or blue grey lustre.

Design taken out in white on a blue, green or brown ground.

Dark blue and black on a light green, blue grey, orange or light brown ground.

Two to four shades of violet on a cream or light yellow green ground.

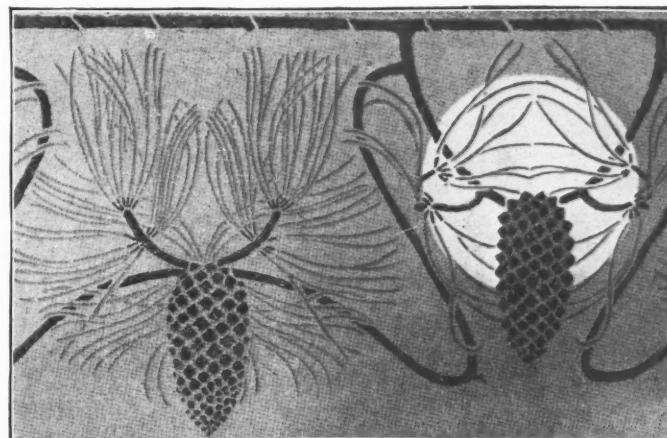
Grey needles, light yellow brown cones, light brown stems on pale pink ground.



#### TREATMENT FOR PINE TREE VASE (page 53)

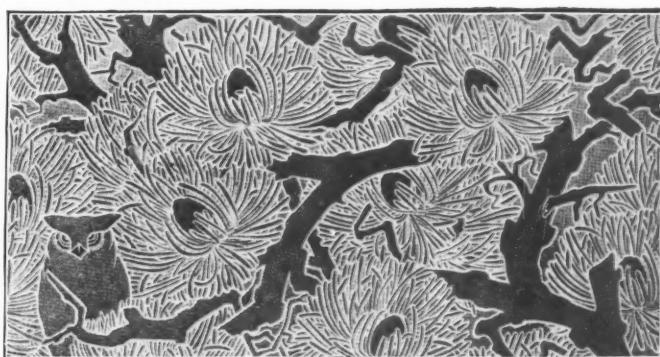
Olive Forbes Sherman

LAY on over the entire surface a body color of Myrtle Green with a common bristle brush. Wipe out the bodies and roots of the tree, making the edges of the prominent ones clear and strong but leaving a slight trace of color on these parts. The clouds and tree foliage should be given a more fluffy management, only now and then a clear hard line, just enough to give character. After the first fire strengthen the body color if necessary, making darker at the base below the horizon line, letting it run into Dark Green. Use light wash of Russian Green over parts of the clouds but let some pure white remain. Grey Green and a touch of Yellow Green over the foliage, Brown Green over the tree trunks, letting color grow darker in tone over the roots. Be satisfied to make flat washes and leave them. Give much attention to simplicity.



From Art et Decoration.

Design by M. Burnot.



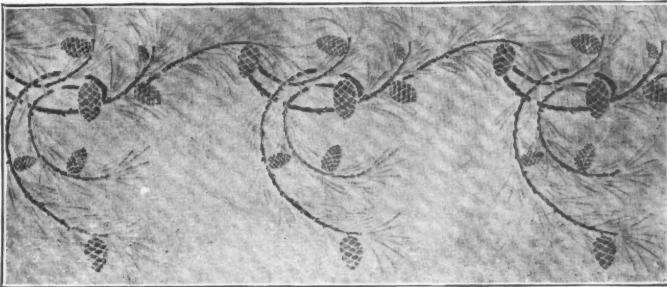
From Art et Decoration.

Design by M. Mirabert.



From Art et Decoration.

Design by M. Coquelle.



From Art et Decoration.

Design by M. Walter.

## KERAMIC STUDIO



THE first meeting of the new Advisory Board of the League was held on May 23. The annual routine business was transacted, and the new committees were elected. The subject of greatest interest to the clubs in general, was the appointing of Miss Mary Chase-Perry, of Detroit, as chairman of the Educational Committee.

Miss Perry has a wide knowledge of clubs, of their interests and aims, and brings to this position enthusiasm as well as knowledge.

There was a general feeling in the board, which was emphasized by the many letters received from the various clubs, that the plans for the coming year should follow closely the lines of the last. The plans will be put forth earlier this year in order that the members may have more time to carry out their ideas, many having expressed the greatest interest in the work, and regretted their inability to join the ranks owing to the shortness of the notice.

As the exhibit has not yet travelled far on its way, it is too early to say anything about the actual reception, but the preliminary letters, without exception, are very gratifying, and the outlook for a larger and better exhibition next year most promising.

The wish of the board and the committee is to foster original work, and the requirements will have to be rigidly maintained in order to lift our standard.

In this, the first communication of the new president, a personal word may perhaps be allowed. I only wish to ask the co-operation of all the members of the League in aiding this new administration. With members so widely scattered and with such an amount of clerical work, eating into the limited time of a busy woman, it will be a difficult matter to convince every one that the president is interested, not only in every club, but the individuals as well, so I take this opportunity to express my sincere interest and to beg your indulgence for any seeming neglect.

All suggestions will be most gratefully received and placed before the board, which is only striving to work for the best interests of all.

With cordial greetings to all, I am most sincerely yours,  
IDA A. JOHNSON, President of N. L. M. P.

## CLUB

NOTES The Portland Club of Keramic Arts gave a dinner to Mrs. E. D. Eastman, the former president of the club, who has just returned from an extensive tour in Egypt. Mrs. Eastman is an enthusiastic Egyptologist and belongs to the Egyptian Society of the United States. The dinner cards and all accessories were of Egyptian design and color, made by members of the club, especially for the occasion. The arrangements reflected great credit upon the committee in charge, but the feature of the occasion was the informal talk on Egypt by Mrs. Eastman, who illustrated her remarks with rare souvenirs, teak bottles centuries old, beads of amber, photographs, and a full costume of an Egyptian woman in which she arrayed one of the members.

A new club has sprung into existence, the outcome of Mrs. Leonard's private class in Elizabeth, New Jersey. They call themselves the "Leonard Club of Keramic Arts," and gave their first exhibition and reception the fourth of June, at the residence of Mrs. Henry Haines. It was interesting to see the result of the year's work, as this little club of workers is pursuing a certain line of study, most of the work being done away from the class, which has within its membership a few who never painted before, but the result was most surprising and gratifying to those who were capable of judging. Much of the success was also due to the good firing by Miss Kate Thompson at whose studio the class has met.

The Jersey City Keramic Art Club spent the day of June fifth at the Metropolitan Museum of Art. The morning then was devoted to the study of porcelains with Mrs. Leonard. This energetic club will spend another day this month at the Volkmar pottery, when Mr. Volkmar will explain the process of modeling, glazing and firing.

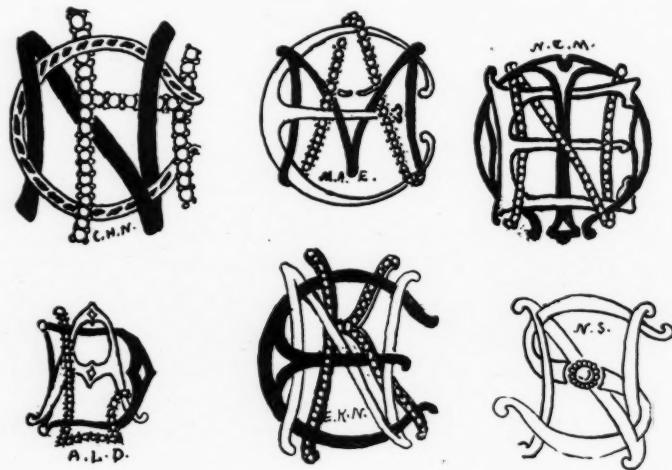
The Mineral Art Club of Denver, held its 13th annual exhibition in the Brown Palace Hotel, May 6th, 7th, 8th and 9th, opening with an invitation evening on the 6th and continuing open to the public on the following dates. One of the features which proved interesting was a set of "Columbine plates" decorated by members of the club, of which there were twenty-one. There was a special jury to pass on them and then the public was invited to vote, each individual being handed a slip as he entered and the vote deposited in a ballot box. At the close of the exhibition the ballots were counted and the sealed verdict of the jury opened. The results were as follows:

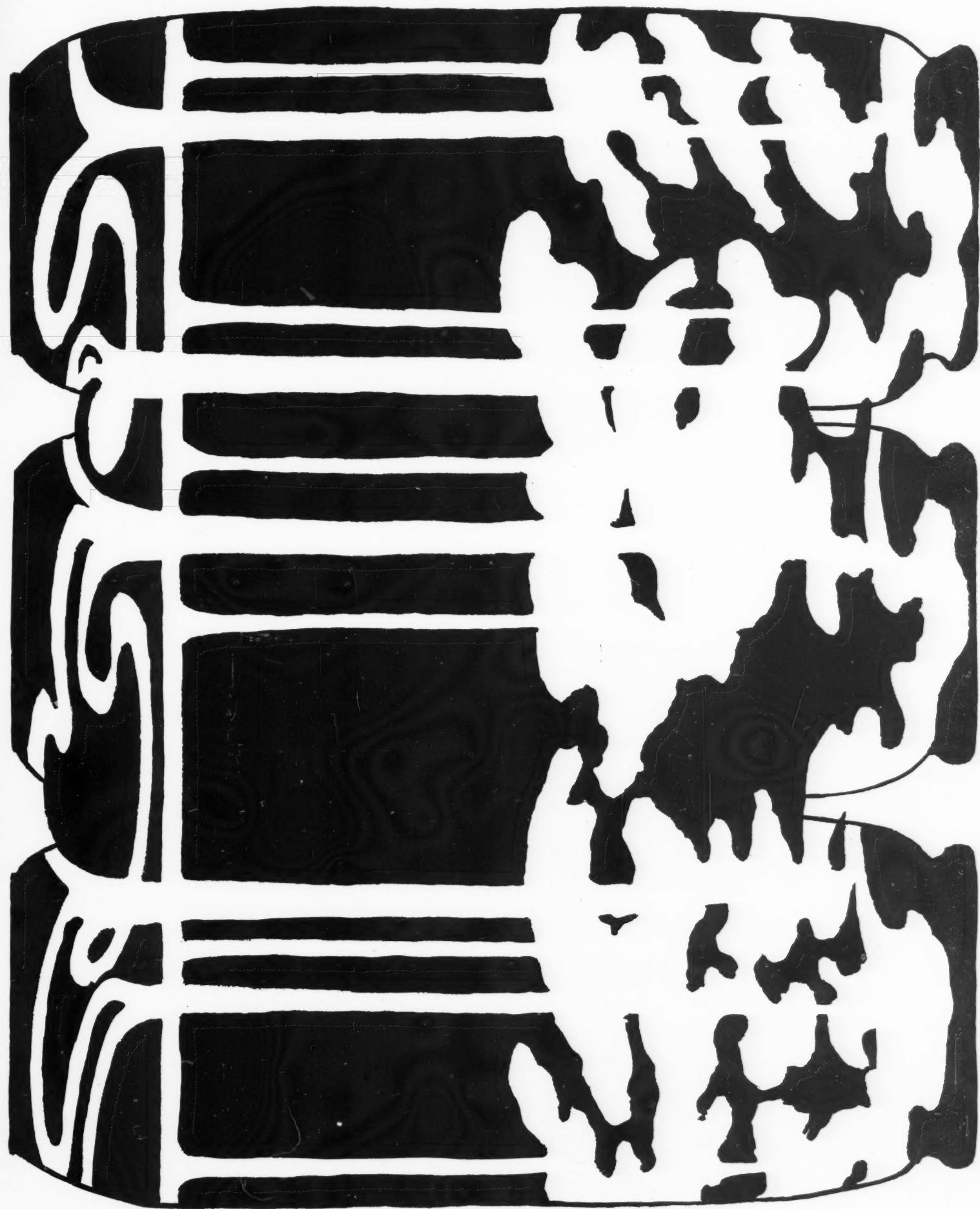
Jury.	{ 1st choice No. 13, Mrs. C. B. Sanborn. 2d choice No. 4, Miss Ida C. Failing. 3d choice No. 15, Mrs. E. L. Hubbert.
Public.	{ 1st choice No. 4, Miss Ida C. Failing. 2d choice No. 15, Mrs. E. L. Hubbert. 3d choice No. 20, Mrs. C. B. Sanborn.

(The names were not known until after the voting.)

This showed that the public choice and the jury were almost identical. There were no prizes offered, the only object being to see how near a jury and public opinion would agree. The exhibition throughout showed an improvement in all branches of the work.

The Mineral Art Club of Denver, held its annual election of officers on Monday, May 26th, resulting in the election of the following: Mrs. E. L. Hubbert, President; Miss Jennie Brown, Vice-President; Mrs. F. E. Warren, Secretary and Treasurer.





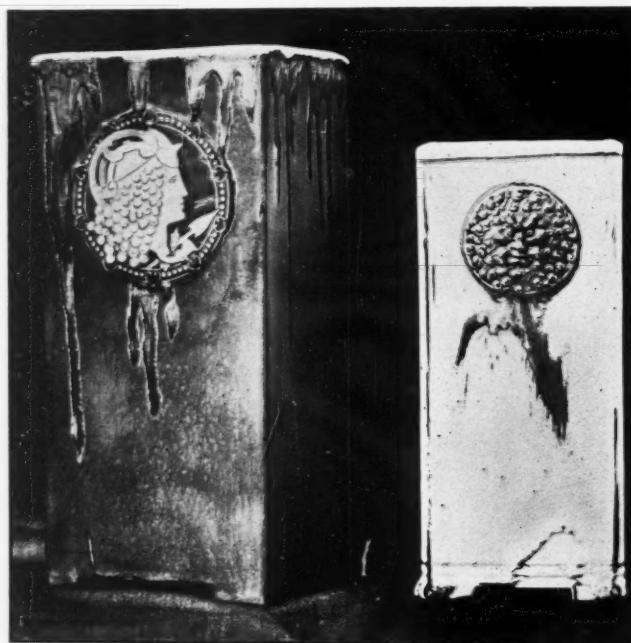
## KERAMIC STUDIO

## TAXILE DOAT

W. P. Jervis



In the Encyclopedia of Ceramics I have called attention to the works of this versatile ceramist, but the limitations necessarily imposed in the matter of space prevented such a full illustration of his productions as I think their merit entitled them to, and it gives me pleasure to be able to present some additional ones here. M. Doat is one of the first artists of Sevres, and has an atelier of his own, where he pursues his experiments, and from which he has issued many of his best productions. Primarily M. Doat is an artist in Pâte-sur-pâte, but to this he adds enrichments covering nearly the whole field of ceramics, and no problem seems too difficult for him to attack and conquer. An example of this is his success in painting in white china slip on a stoneware body, involving as it does the bringing to the same co-efficient of expansion two such greatly diversified bodies. Of the two



2  
1  
1. Red flammé vase, brown medallions, ground opal speckled white with blood red spots of cupric\* glaze.  
2. Porcelain flammé vase, ground mat green, "The Valkyries." Bright splashes with bluish reflections.

\*Containing copper.

square vases, No. 1 is in red *flammé*, the handles delicately modeled and the background of the masks in opal white, speckled with blood red spots. No. 2 with Valkyries of Odin's paradise in porcelain *flammé* with a greenish mat ground showing brilliant bluish reflection. The tall vase No. 3 is an elongated bitter apple in hard porcelain with medallions representing pastoral poetry and enriched with lambrequin decorations on a mat glaze *flammé*. The stand is in stoneware enriched with white porcelain pearls. The paper weights (4) are blocks of hard porcelain with subjects "War" and "Flora" in Pâte-sur-pâte, with incrustations of colored pastes. The large dish No. 5 is in stoneware, the pearls, ornaments and head in porcelain appliquéd on the stoneware. The remainder of the decoration is incised. The cap of the *savant* is in copper red. This is a fine example of M. Doat's work, the combination of porcelain and stoneware being alone



4  
3  
4  
3. Hard porcelain vase (elongated bitter apple), mat flammé glazes. Stoneware stand with white pearls in porcelain.  
4. Paper weight "Bellum," hard porcelain, mat glazes, pâte sur pâte cameo.  
4. Paper weight "Flore," hard porcelain flammé, mat and bright glazes, pâte sur pâte and incrustations of colored slips.

sufficient to render it remarkable, not to speak of its artistic merits.

Nos. 6 and 7 are examples of modeling where M. Doat has sought his inspiration direct from nature, using the gourd



5. Stoneware plaque about 15 inches diameter. Pearl ornaments and face are of porcelain applied on the stoneware, decoration incised in the paste. Background metallic brown with yellow reflections. The cap is of the special shade of red of copper known as "horse lungs color."

and colocynth (bitter apple) with very happy effects. These illustrations, however, fail to convey much beyond an idea of form, for the lovely metallic reflections, the depth of rich coloring, the happy combination of two bodies must be seen to be appreciated. No. 8 although of conventional form is an excellent example of diversified processes. The panels represent Champagne and Normandy or the plum and the apple, and are in pâte-sur-pâte. The branches of these trees are incised in the clay and then, when in the biscuit state, enriched with underglaze colors. Whilst M. Taxile Doat's works are known to a few cultured amateurs in this country, who are the happy possessors of specimens of his genius, I believe they have not before received more than a passing notice in contemporary literature, and I am glad to be able to present these illustrations to the notice of the readers of the KERAMIC STUDIO. It may be added that the pieces emanating from Mr. Doat's atelier are from beginning to end the work of his own hands, as he employs no assistants and is responsible for these pieces from their conception to their finish. The combination of the craftsman and artist gives an added value to his productions.

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Those contemplating attending the schools of pottery would be greatly benefitted by sketching the forms of primitive Etruscan pottery, in the Metropolitan Museum of Art. Their proportions and curves and the relations of the various portions of the bodies to each other will be a profitable study. So few modern forms are really good.

Many students are helpless with a lump of clay before them, a few good models from the ancients will be an inspiration. A little knowledge is a stimulating, as well as a dangerous thing.



8. Hard porcelain vase, pâte sur pâte, incised, underglaze colors, mat and bright glazes.



6. Bitter apple vase, mat glaze, hard porcelain flammé, black and white splashes.

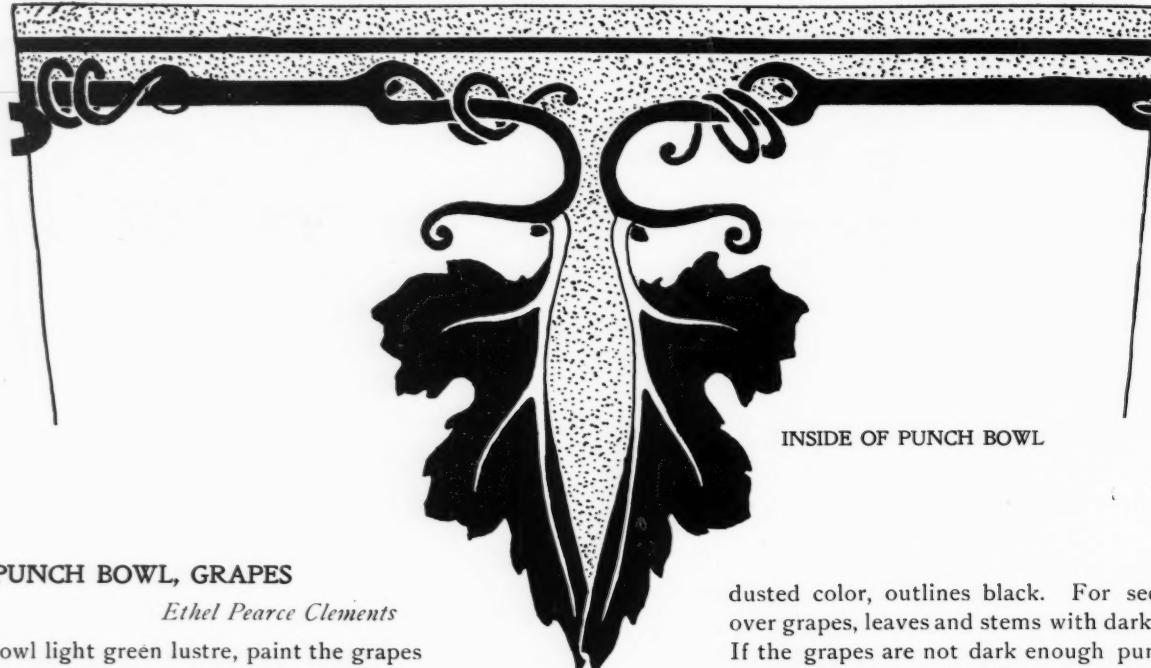
7. Incense burner, hard porcelain flammé, ground mat. Shell shape cover in colored porcelain with turquoise pearls. Stoneware stand, ground iron brown with porcelain pearls.





PUNCH BOWL, GRAPES  
ETHEL PEARCE CLEMENTS  
FIRST MENTION

Treatment Page 58



INSIDE OF PUNCH BOWL

## PUNCH BOWL, GRAPES

*Ethel Pearce Clements*

TINT the bowl light green lustre, paint the grapes in purple lustre, the leaves in dark green lustre and the stems in orange lustre. The space between design and rim should be black, either lustre or

dusted color, outlines black. For second fire go over grapes, leaves and stems with dark green lustre. If the grapes are not dark enough purple, a second coat of that color should be given before covering with green. The inside of bowl should be tinted ivory, design and rim in gold with black outlines.



VIOLETS—M. HELEN E. MONTFORT

## TREATMENT FOR VIOLETS

*M. Helen E. Montfort*

FIRST wash, leaves Apple and Moss Green. Flowers—Over half of lower petal a thin wash of Mixing Yellow, a triangle of Albert's Yellow and at upper right hand side a dot of Yellow Red. Finish petal and lay in other petals of flower with a thin wash of Violet and Deep Blue Green. Vary these as much as possible, making some flowers with more blue, others more violet. Parts of Violets underneath bunch, Violet, with a very little Violet of Iron and Deep Blue Green. Outline triangle and put the lines on lower petal with this color. Background—Under upper side of bunch Albert's Yellow and Moss Green. Lower corner Pansy Purple, Dark Brown and Shading Brown, shade off to Violet Copenhagen and Lavender Glaze. Finish leaves Olive and Brown Green, accent with Shading Green and Dark Green.

Violets—Shade with the Violet and Deep Blue Green. Retint where necessary.

\* \* \*

**IN THE SHOPS** Our subscribers will be pleased with the new catalogue issued by E. M. Gubsch & Co. Miss Gubsch is about to sail for Europe on her annual tour.

\* \*

**IN THE STUDIOS** Mrs. Rhoda Holmes Nicholls will teach during the summer months at that picturesque old place, Provincetown, Cape Cod.

\* \* \*

DAFFODIL STUDY—*Sara Wood Safford**Treatment by Miss M. M. Mason*

IT is generally conceded that it is best to use a flower as a suggestion for a color scheme and in that way to keep the motif of decoration subordinate to the shape of the articles to which it is applied. As for example, a vase may represent a harmony in yellows and greens or yellows and greys, or greys and blues, etc., instead of a painting of daffodils or one of iris, etc. In our endeavor to paint more simply and in a less naturalistic manner, this has been our recourse and from an artistic point of view, this method seems rather more satisfying than former ones.

The daffodil suggests any number of different color schemes, but possibly the most effective ones would be either in greys shading to dark greens or in warm yellows shading to blackish greens. For the latter scheme, I would suggest painting the background first in Neutral Yellow, shading into Yellow Brown and then to Dark Green to which has been added a little Black. The flowers should be painted in while the background is moist, using Lemon or Albert and Egg Yellows, modeling with Yellow Brown, Brown Green and with the color of the background which surrounds them. Be careful to leave plenty of high lights on the flowers, rather exaggerate them than otherwise, as it is so difficult in this medium to reclaim a light once lost and so easy, if too bright, to tone it down in a succeeding fire.

For the leaves use Yellow Green and Dark Green, possibly a little Brown Green, keeping some of them quite dark, almost shading to Black. Retouch with the same colors in successive firings until the desired depth of color is obtained. It is usually best to dust the piece after the first painting, for the purpose of strengthening and softening, but it may be repeated after other paintings also if deemed advisable.

Keep the brightest flower of the cluster fresh and crisp, softening the less prominent ones into the background with either brush or pad.





DOGWOOD DESIGN—CATHERINE SINCLAIR—MODERN DESIGN, SECOND PRIZE

For color, use Delft Blue (Lacroix). Paint in background leaving design white. Two firings are necessary although the shade desired is not dark.



India China or Chinese Canton Ware.

## THE COLLECTOR

## THE COLOR BLUE IN POTTERY AND PORCELAIN

Mary Churchill Ripley

"TIP it wi' blue, and then it 'll do"—sang merrily the old English potters, when after having learned their art from the Dutch, they gave to England a "blue and white," as essentially their own as were the more ambitious and better quality wares of China and Japan, productions of the Orient.

Though the oldest "blue and white" to be found in England was doubtless brought by the East India Company from China, and handed down from its original owners to their American as well as English descendants, still old Staffordshire ware is most frequently referred to by inheritors of that old historical blue so loved by American housewives.

The porcelain called "India China" was not made in India as its name would indicate, but in China and in various places in that far away land where famous potteries were located. It was called "India China" because originally carried by the East India Company to England and Holland. Most commonly these wares were decorated in Canton and Nankin.

In the Staffordshire potteries in the latter part of the Eighteenth and early in the Nineteenth centuries, were made the famous historical plates so oft and well described in recent issues of "OLD CHINA."

Early English ware was made of coarse clay, covered with material of a finer body, upon which designs were either printed or painted. The change from this ware to stoneware, and from stoneware to porcelain has been gradual, but the old Staffordshire blue and white was a coarse body. Potters everywhere in Great Britain were striving to produce better quality in their "table china," and while porcelain was being



Staffordshire Ware.

made in the potteries at Worcester, Chelsea, Derby, Plymouth, Bristol and numerous other places, many of the most skilled workers of the times contented themselves with indefatigable efforts to perfect the "cream color ware" which was invented by Astbury, and brought to perfection by Wedgwood and Spode. During the lifetime of Josiah Wedgwood no porcelain was made in the potteries bearing his name, but, as the Queen favored and honored the great potter, he called his "cream color" Queen's ware. As potters made their glazes and pastes of varying shades, the student collector may become acquainted with numberless methods of detecting differences in articles they examine. Old Spode "cream color" is unlike any other, and the blue painted and printed upon it has a different look from that which decorated Leeds and wares of other potteries. Famous patterns, that have from the beginning of the rage for blue and white, vied with each other for popular favor, are called by names that have been given them sometimes by the admiring public, but oftener by the designers of the patterns produced by them, for the use of their potter patrons. Chief among these is the "Willow pattern," designed by Thomas Minton for the use of Turner, who at that time owned potteries in Caughley. The story of the pattern has been oft and quaintly told, but whether always correctly rendered is a matter for discussion. It will be wise for collectors to compare their views on the subject of the origin of many of the English designs.



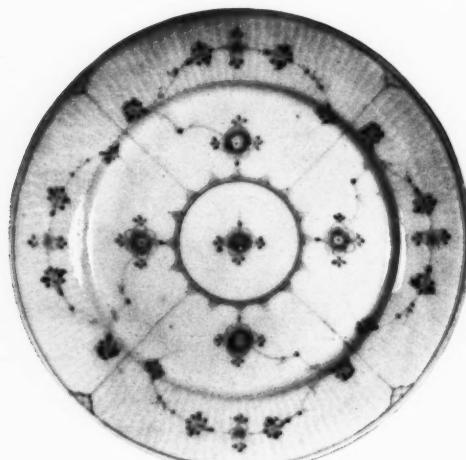
Delft Ware.

Delft was made in Holland. It was of coarse, friable, sonorous pottery, which when slightly baked was covered with a thick opaque enamel, which gave the ware the appearance of porcelain. In this enamel we note a different material altogether from that which was used by the English potters, called "Astbury Dip" when used to cover coarse clay bodies, and "cream color ware" when articles were made entirely of the finely prepared clay. The use of tin made the stanniferous enamel used in Holland absolutely opaque, and the firing converted it into a substance which appeared when viewed casually, to be very like the porcelain imported from the far East. Decorations in blue upon this Holland Delft are as attractive as they are numerous. One may almost invariably trace Oriental inspiration when analyzing these designs. Baskets and fruits, flowers and animals, suggest life in the Orient, and have been copied from Chinese and Japanese drawings on plates, platters and jars.

Among popular designs the onion pattern, in blue upon white porcelain, was copied by the Meissen (Royal Dresden) factory, from porcelain carried from China to Germany. In the Museum in Dresden is the original dish from which the



Dresden Blue and White Plate (Onion Pattern.)



Copenhagen Blue and White Plate.

design was borrowed. When painted in the royal factory, the porcelain is marked with the crossed swords in the decoration as well as on the back of the pieces where the regular factory mark is placed. Ordinarily, on plates, the crossed swords appear in the main stem of the design. It is claimed in the factory at Meissen, that occasionally a director of work in the pottery will omit the crossed swords in the decoration, during the entire period of his rule, as it is not obligatory that they shall appear upon the surfaces of wares if properly placed underneath. However this disputed point may be settled by those who care for such details, it remains a fact that the crossed swords in the decoration are generally to be found.

Discussions innumerable have arisen in regard to the Meissen mark, and nothing so well settles debate, as direct information from the authorities at the royal factory: "All porcelain articles made in the royal factory at Meissen, are marked *under the glaze*, with the crossed swords which have been used since the days of the Elector of Saxony. If articles are sold in undecorated condition, a cut is invariably made in the glaze across the mark. When such cut is found, the article has been decorated outside the royal factory, by quite as skillful an artist perhaps as any employed there, but one outside the factory. When decorated specimens have marks or scratches either above or below the crossed swords, they may be known as imperfect pieces and are thus marked."

There are many other factories in Meissen beside the royal factory. Formed articles are there made and sold to numberless artists who decorate the porcelain they have bought unpainted, and sell it with their own private marks upon it. The word "Meissen" written inside an oval, is used for the factory mark in one of the largest potteries in the town.

Still another interesting pattern in blue and white, may be found upon Danish porcelain, not perhaps seen as often in American collections as its beauty would warrant. The conventional design used at the royal factory in Copenhagen is semi-geometrical, and outlines on white a delicate tracery of curves and lines, with an occasional set flower figure in blue. The factory mark consists of three wavy lines in blue under the glaze. One very attractive and oft seen design for the face of a plate consists of the royal crown in blue on a pure white ground, and underneath the crown is the factory mark used as decoration and ornamental design, the wavy lines made very thick and of varying shades of blue.

Thus far, reference only has been made to Oriental porcelains, but in very truth they reign supreme in the realm of the potter's art. No such blue and white has ever been made

elsewhere, and European porcelains owe their birth and development to the efforts of individual potters to copy wares from the Orient.

Over nine hundred years ago, an old Emperor, "Tchitsong" by name, is said to have ordered that the porcelain made for the use of the palace be of the color blue seen in the sky through a rift in the clouds after rain. Since then the various ideas of many different minds have been brought to bear upon the subject, and "heaven's own blue" has appeared through the years in every shade from light delicate forget-me-not tint, to the dull greenish blue ordinarily called "robin's egg blue." Chinese porcelains have about them an importance and dignity that demand consideration, and both wares produced in far Cathay and those that have made Japan famous in the history of the Keramic Art, must be considered in a subsequent article.

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#### CONTEMPORARY IMITATIONS OF WEDGWOOD WARE

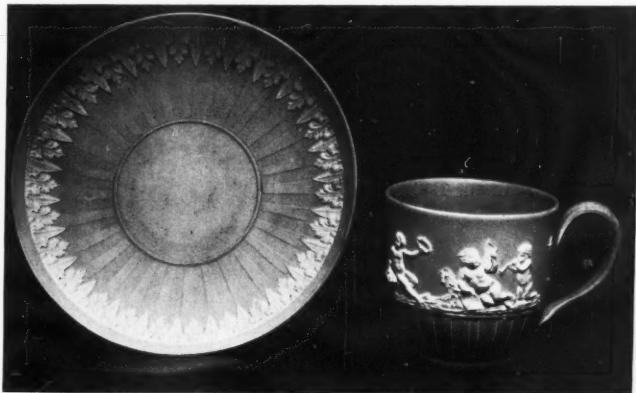
Edwin A. Barber

THE Jasper ware of Josiah Wedgwood, made previous to 1795, the year of the great English potter's death, is always assigned a place among the most valued possessions of the advanced china collector. This product is known as old Wedgwood, in distinction from the output of the same factory from that date until the present time, which latter may be recognized by its heavier weight, somewhat rougher finish and the lack of that remarkable sharpness in the outlines of the raised ornamentation which characterized the productions that were supervised by Wedgwood himself. The same designs, colors and patterns have been reproduced for upwards of a century and a quarter, during which period there has naturally been a gradual change which, perhaps only to the expert ceramist, may be noticeable. For this reason the old Wedgwood is more highly valued than the new, and in this country is comparatively scarce. Many imitations of Wedgwood's finest wares sprung up in England between 1780 and 1820, some of whom placed their own names on their copies, while others, less scrupulous, used Wedgwood's name to insure the sale of their imitations, some of which were fully equal, in artistic merit, to the original. William Adams, of Tunstall, a former pupil of Wedgwood, perhaps carried the imitation of the Wedgwood Jasper to the greatest perfection, but probably not until after the death of his patron. To show that he did not intend to deceive his customers, he plainly marked his pieces with his own name, and to-day the

Adams Jasper ware is valued as highly as the pieces bearing Wedgwood's name, and is considered more difficult to procure. Those who may be interested in Adams designs are referred to the KERAMIC STUDIO of June, 1901, which contains an illustrated article on this subject by the writer.

Possessors of what may be considered old Wedgwood are frequently surprised to find, on careful inspection, examples of the productions of other potters. Among these imitators were Edmund John Birch, who was potting in Hanley in 1802. Pieces of the black *basalt*, closely simulating the celebrated ware of this variety produced by Wedgwood, are sometimes discovered bearing the impressed mark of BIRCH. At the Eastwood Pottery, operated by William Baddeley at Hanley, reproductions have come to light marked EASTWOOD, the first syllable of the name having been purposely blurred to deceive the purchaser by conveying the idea that the name was intended for WEDGWOOD. Another potter, J. Voyez of Cobridge, who imitated the jasper ware, boldly used the Wedgwood mark.

In the Pennsylvania Museum, Philadelphia, are several



Jasper Ware, by John Turner.—In the Pennsylvania Museum.

fine examples of imitation jasper ware. Among these are seven pieces of the best work of William Adams, which, unless the mark is examined, can only be distinguished from old Wedgwood by the expert who is familiar with the classical designs used on the original. Adams, while using the same body, colors and methods, originated new subject designs, which, however, were executed in the same painstaking and accurate manner, being mainly copies of the engraved devices on classical gems.

In the same collection is an exquisitely modeled cup and saucer, with light blue ground and white bisque figures in relief, bearing the impressed mark of TURNER, who was a potter at Stoke-on-Trent from 1756 to 1786, in which latter year he died. He therefore reproduced the Jasper ware during Wedgwood's lifetime and was considered one of his best imitators.

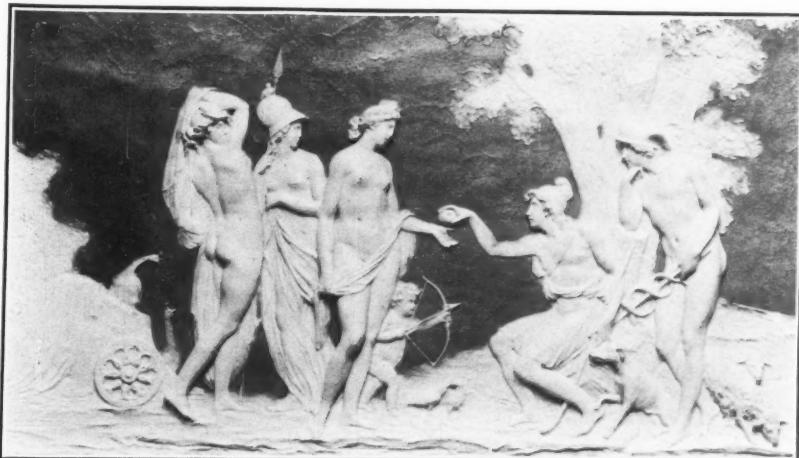
A small cream pitcher, of graceful, irregular shape, in the same collection, which at first sight might be taken for a fine example of old Wedgwood,



Jasper Ware, by Neale & Co.—In the Pennsylvania Museum.

bears the mark of Neale & Co., who were clever imitators of the great potter between 1780 and 1800.

The fame of Wedgwood's productions, which had spread abroad, and the commercial success of his artistic inventions



Buen Retiro. "The Judgment of Paris."—In the Pennsylvania Museum.

stimulated some of the foreign potters to follow in his footsteps. The factory of Buen Retiro was established in 1759 or 1760 near Madrid, Spain, by Charles III, who had previously been the patron of the Capo di Monte works in Italy. Among the many varieties of pottery and porcelain produced at various times here were beautifully executed imitations of the blue and white Jasper ware of Wedgwood. An exquisitely modeled panel, about a foot in length, with white figures in high relief, represents "The Judgment of Paris," and will compare favorably with the English potter's best works. This also belongs to the Pennsylvania Museum.

Imitations of the Jasper ware have been attempted by potters of other countries in more recent times. The latest experiments in this direction have been carried on at Gustafsberg, Sweden. A fine flower vase or jardiniere with three feet in the form of griffins, was purchased at the Paris Exposition for the Pennsylvania Museum. The relief figures are in white



Imitation of Jasper Ware, Gustafsberg, Sweden, 1900.

## KERAMIC STUDIO



Group of Black Egyptian Ware or Basaltes made by Josiah Wedgwood previous to 1795. In the Pennsylvania Museum.

while the ground is of the characteristic light blue tint of some of the old Wedgwood pieces. In the absence of glazing (which occurs only in the interior of the bowl), with the peculiar tone of the coloring and the decorative treatment, it might readily be mistaken for a boldly modeled piece of Jasper from the Etruria pottery.

The reproductions, imitations and forgeries (for there is a difference) which have been referred to in this paper are mainly of two classes: the blue and white jasper, and the black Egyptian or *basaltes* ware; the copyists do not appear to have produced the Jasper in the variety of colors employed by Wedgwood. In the fine and representative collection of genuine marked pieces in the Bloomfield Moore collection of the Pennsylvania Museum are found examples with decorations in yellow, pale sage green, pink or rose, and grounds of light and dark blue, green, and combinations of these tints. A group of these pieces in various colors is here shown.

For purpose of comparison five examples of the black basaltes ware of Josiah Wedgwood, from the Pennsylvania Museum collection, are also reproduced.



Group of Wedgwood Jasper Ware made previous to 1795. In the Pennsylvania Museum.

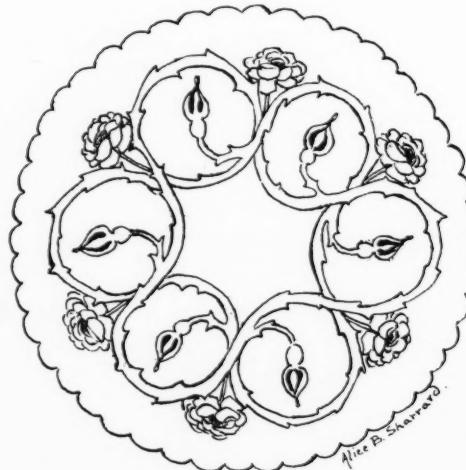
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Alice B. Sharrard.

PEN WIPERS IN  
BURNT LEATHER  
ALICE B. SHARRARD

Treatment page 65



## PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

## JACK IN THE PULPIT DESIGN

*Katherin Livermore*

THESE strange flowers suggest unlimited possibilities in designing—we hope the two arrangements given may be helpful to our wood-burners, and suggest to them other arrangements. We shall be pleased to see any good designs from our contributors, wherein this flower is used as the motif.

These are especially effective carried out entirely in the browns, outlining and shading as suggested in the drawing. However, if color is required use a dainty yellow green toning into white, with just a touch of black in the shadows—the dark markings are a brownish red, very rich and dark.

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## PEN WIPERS IN BURNT LEATHER (Page 64)

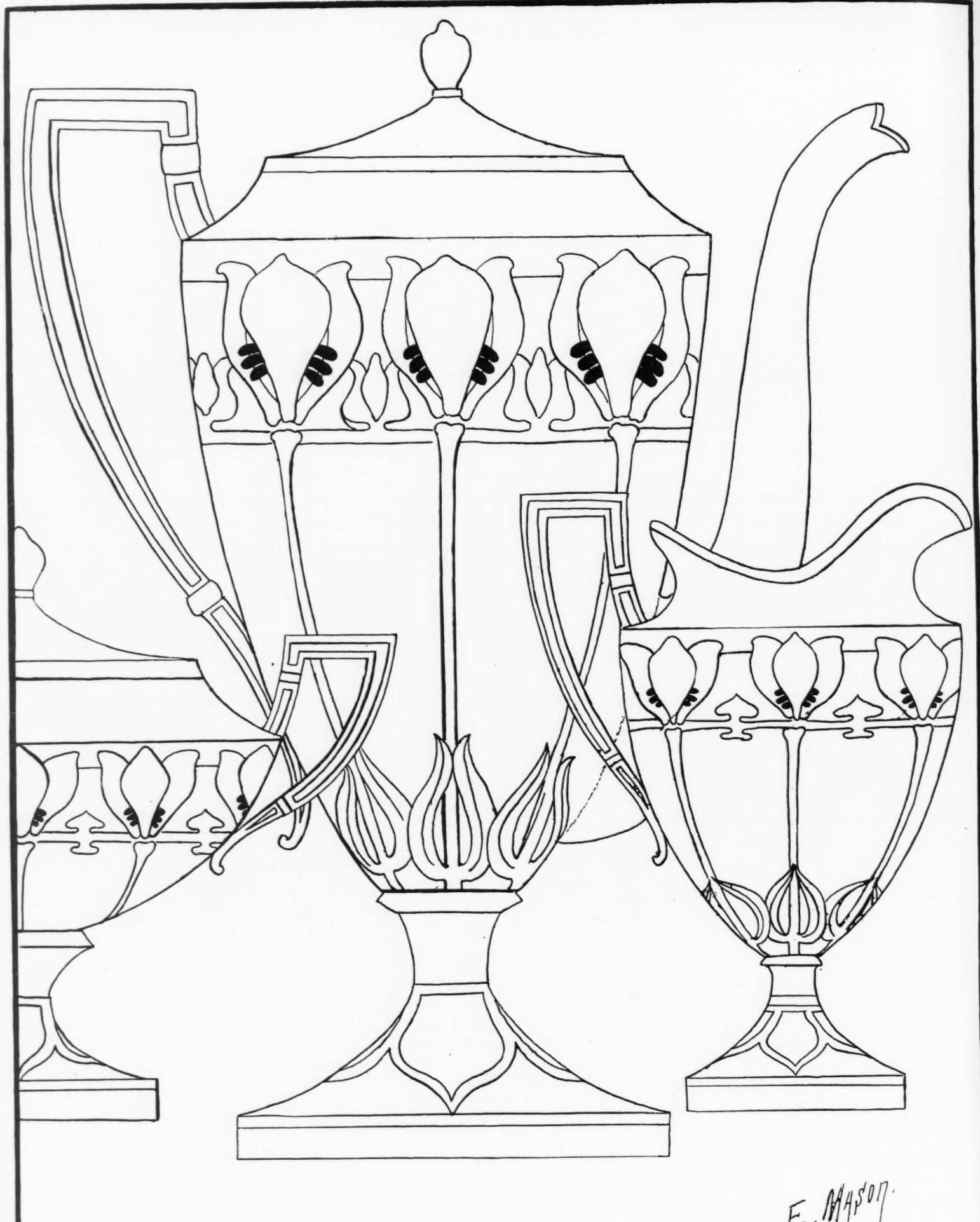
*Alice B. Sharrard*

THESE dainty little articles can be purchased ready to decorate, or one may make them, as very small pieces of leather are required. The more delicate tints in selection of colors add to their artistic value. The floral designs should be outlined with the fine point or etching needle. On white, gray or cream the rose buds should be stained a delicate pink, the stems a delicate green. Scallop or pink the edge. Tint flowers in the larger design yellow if worked upon cream, the delicate brown outlines, and tinted leaves, making a pleasing combination. Burn the small dots in center of flowers.

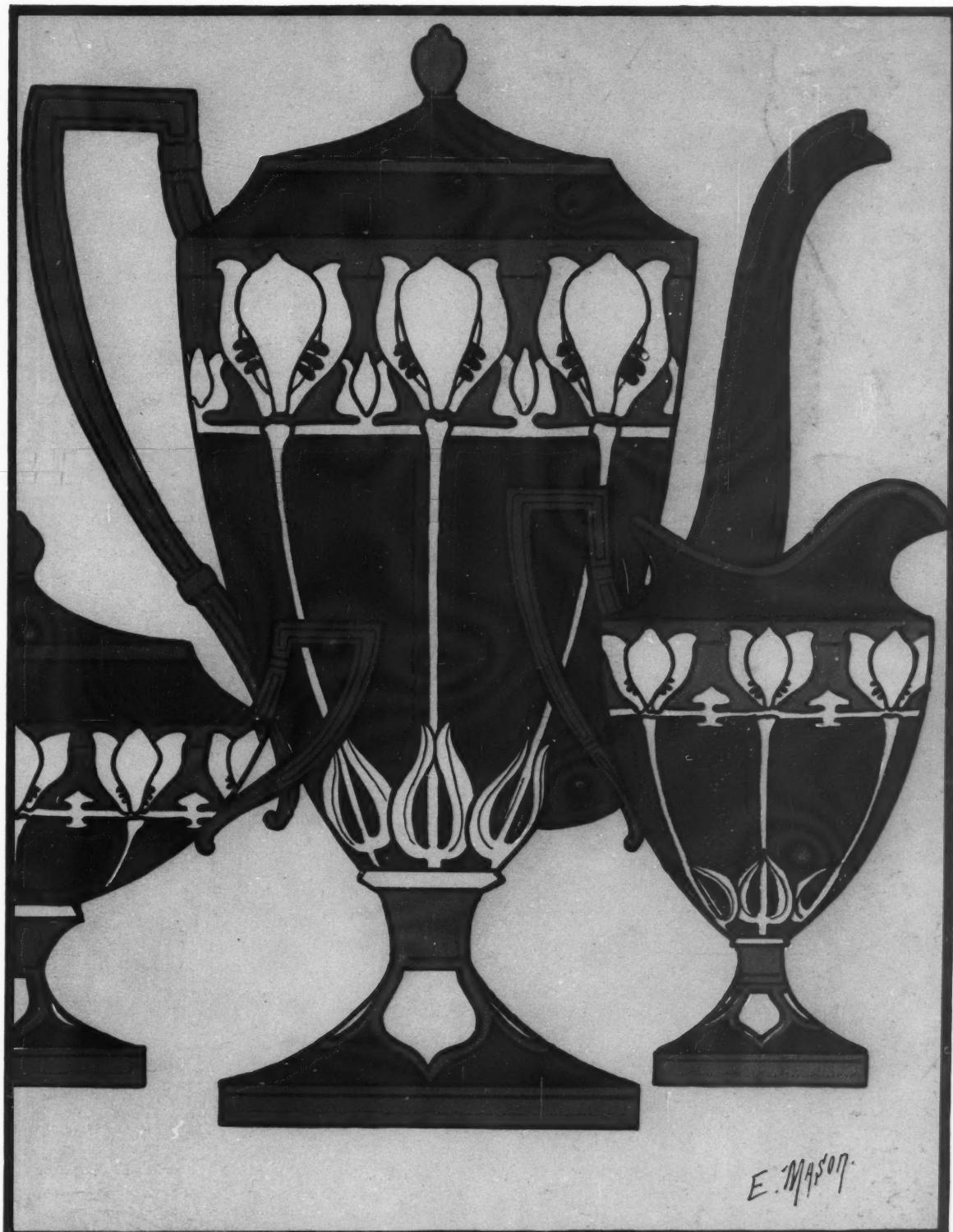
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Owing to lack of space the department of Pyrography this month is somewhat curtailed but will be proportionately increased in next issue.—Publishers.





E. Mason



COFFEE SET—*Miss E. Mason*

JULY, 1902  
SUPPLEMENT TO  
KERAMIC STUDIO

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SYRACUSE, N. Y.





## ROOKWOOD NOTES

Ketaro Shirayamandai, the eminent Japanese artist, who has been connected with the Rookwood Pottery for several years, has left for a four months' trip to the land of his birth. He will carry with him several fine specimens of Rookwood, which he will present to Prime Minister Ito, of Japan, who is greatly interested in this work.

Among the vases that he will take is one of the Iris type in robin's-egg green, with pond lilies; another of the Standard type, in dark colors, while a third will be a mat glaze with applied metals. Mr. Shirayamandai will personally deliver the articles to Prime Minister Ito as a present from Rookwood.—*Cincinnati Enquirer.*



## ANSWERS TO CORRESPONDENTS.

*This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.*

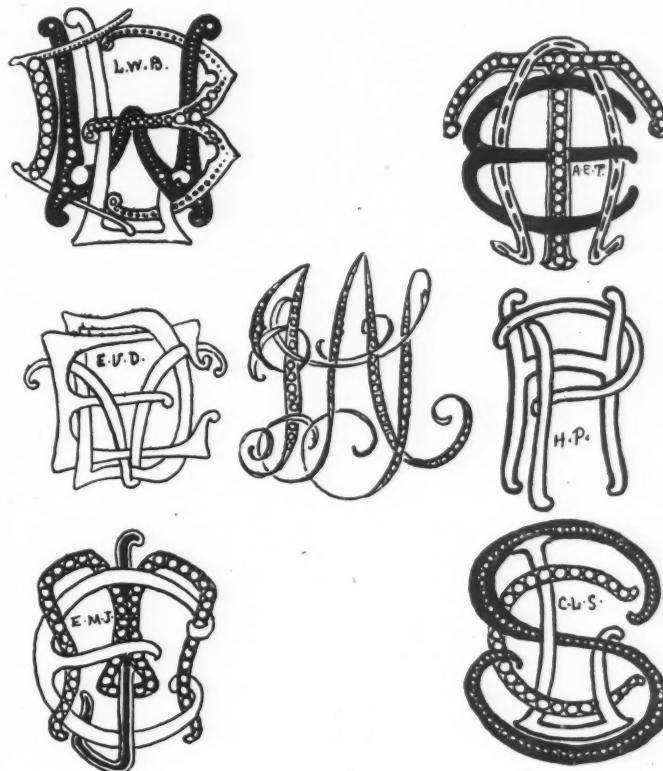
Mrs. W. H. P.—You will find directions for mixing raised paste for gold in the May, 1902 No. of KERAMIC STUDIO, directions for flat enamel in the Sept. 1901 No., use Dresden Aufsetzweiss in tubes with  $\frac{1}{2}$  flux, add  $\frac{1}{2}$  of this mixture to color.

E. M. M.—Directions for firing an oil kiln will be found in the Feb. 1902 No. of KERAMIC STUDIO answers to correspondents. The same directions will be found useful for gas kilns. Turn on gas very slowly and as it warms up turn on more by degrees, until it is on full at about half an hour.  $1\frac{1}{2}$  hours will be about enough, cool slowly.

Mrs. E. W.—The different marks on Haviland china designate the wares of several different firms of Haviland, all the china, however, is about the same. Most of the manufacturers of white china are in or about Limoges. J. P. stands for Pouyat china. T. V. is Tressemanes and Vogt. We do not know the other mark, but it is probably about the same grade of china. It is all good.

Irish Belleek was made in Ireland, we think it is not made now. American Belleek is made at Trenton, N. J.

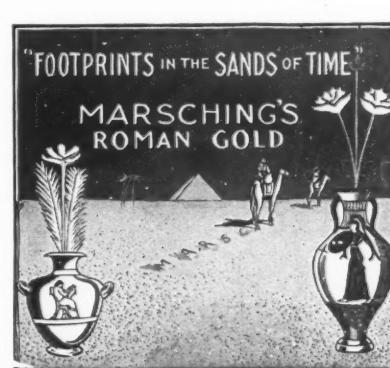
G. E. M.—Tankards are very liable to crack in the firing in a small kiln as the base is so much heavier than the rest of the piece, and the temperature is higher at the bottom of the kiln than at the top. A crack is a difficult thing to repair. Possibly by covering the crack with enamel or cement and firing it might hold, but we are not confident of it, a steel rivet could be put in which would hold the pieces while firing.



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